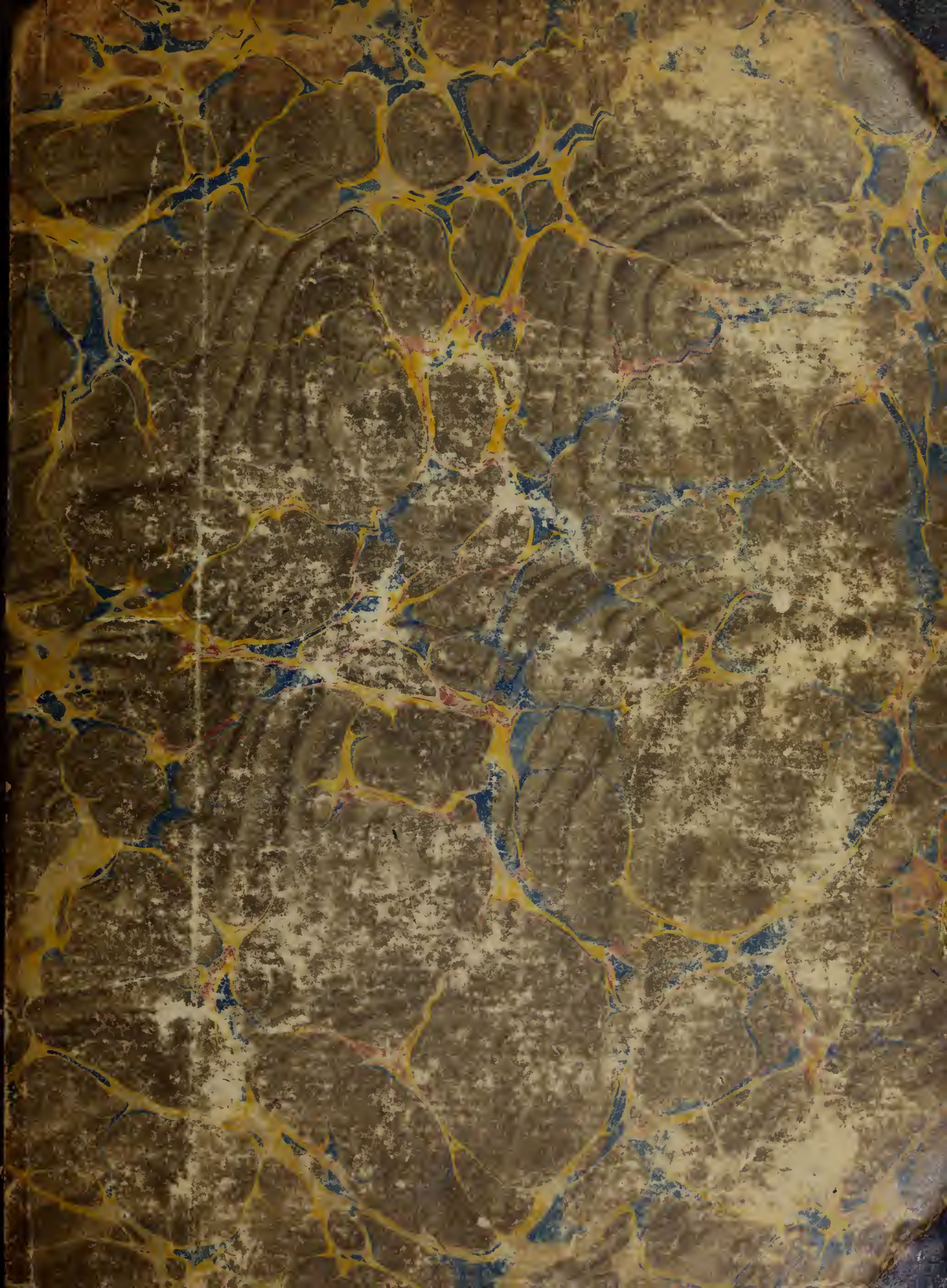

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[Grosvenor Golf]

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A

CATALOGUE

OF THE

PICTURES AT GROSVENOR HOUSE,

LONDON;

WITH ETCHINGS FROM THE WHOLE COLLECTION.

EXECUTED

BY PERMISSION OF THE NOBLE PROPRIETOR,

AND ACCOMPANIED BY

HISTORICAL NOTICES OF THE PRINCIPAL WORKS.

BY

JOHN YOUNG,

ENGRAVER IN MEZZOTINTO TO HIS MAJESTY,

AND

KEEPER OF THE BRITISH INSTITUTION.

LONDON:

J. DOWDING, 82, NEWGATE STREET.

TO

ROBERT EARL GROSVENOR,

VISCOUNT BELGRAVE, BARON GROSVENOR,

&c. &c. &c.

THIS WORK

IS

MOST RESPECTFULLY AND GRATEFULLY INSCRIBED,

BY HIS LORDSHIP'S

OBEDIENT AND OBLIGED SERVANT,

JOHN YOUNG.

The following Catalogue has been prepared under the auspices of the Noble Earl whose Pictures it describes; and who has permitted Etchings to be executed from the various subjects in his Splendid Collection. These Etchings are submitted to the public, in the hope that they may serve as an agreeable and interesting accompaniment to the Gallery, and a useful book of future reference.

It may perhaps have been expected that, on this occasion, a Catalogue Raisonné would be presented to the public, containing critical remarks on the merits of the respective Pictures; but from that the writer has altogether abstained. Diffident of his own abilities for such an undertaking, he has resigned the direction of public taste to those whose talents and acquirements confer value and authority on their opinions; and he has contented himself with collecting such well authenticated facts and circumstances relative to the Pictures, as appeared to him to be most useful and interesting; subjoining, by way of Appendix, an account, alphabetically arranged, of the several Masters whose works are contained in the Grosvenor Gallery.

The basis of this Collection was laid by the late Earl Grosvenor, who, with great judgment, selected some of the best Pictures

formerly in the possession of Lord Waldegrave, and Sir Luke Schaub; to which he added some very fine works, purchased for him in Italy, by Mr. Dalton, then Keeper of His Majesty's Pictures. It is, however, still more creditable to his Lordship's liberality and discrimination, that he discovered and patronized the rising talent of the English School; and selected some of the best productions of West, Gainsborough, Wilson, and Stubbs, which will be found not merely to add to, but to adorn the present Collection.

Happily for the Fine Arts, the taste as well as the liberality of the Father has descended to the present Earl; who, at almost unlimited prices, has enriched his Collection with some of the most valuable productions of the Italian, Dutch, and Flemish Schools. To the principal part of the Pictures of the late Marquess of Lansdowne, he has added the entire Collection of Welbore Ellis Agar, (purchased at the price of thirty thousand guineas); from the Collection of the Marquess de Santiago, at Madrid, the inestimable Picture of the Meeting of Jacob and Laban, by Murillo, particularly described by Cumberland in his "Anecdotes of eminent Painters in Spain;" the Woman taken in Adultery, by Titian, originally in the Barberini Gallery: the Gerrhard Douw, from the Duke of Præslin's cabinet: the Rembrandt, from the King of Sardinia; the Paul Potter, from Mr. Crawford, of Rotterdam; and lastly, from the Convent of Loeches, those chef d'œuvres of Rubens, which are, perhaps, the most splendid specimens in Europe of all that is grand and magnificent in Art.

London,
April 2, 1821.

№ 2.

CHAMBERLAIN.

№ 3.

SIR PETER LELY.

№ 2.

STUBBS.

CATALOGUE.

Anti Room.

No. 1.

CHAMBERLAIN.

PORTRAIT OF JANE, LADY GROSVENOR,

Grand-mother to the present Earl.

On Canvas. 3 ft. 10 in. high. 3 ft. 11 in. wide.

No. 2.

STUBBS.

THE GROSVENOR HUNT.

The Scene is near Eton Hall. Portraits of the late Lord Grosvenor, and of his Brother, Mr. Thomas Grosvenor, &c. are introduced.

For this Picture, which has been considered as the best work of the Artist, he received five hundred guineas.

Mr. Stubbs was the most eminent Animal Painter of his time. His work on the "Anatomy of the Horse," with Plates, etched by himself, from his own Designs, is highly esteemed.

On Canvas. 4 ft. 11 in. high. 7 ft. 11 in. wide.

No. 3.

SIR PETER LELY.

PORTRAIT OF SIR THOMAS GROSVENOR.

This Artist was State Painter to Charles the Second; and although inferior to his predecessor Vandyke, his Pictures have always been held in high estimation.

The instances of Artists accumulating property, are few; and a record of such carries with it a considerable degree of interest, when the means which have been acquired by Art, are employed in promoting its improvement. Sir Peter Lely employed the ample means acquired by his professional labours in the Collection of Pictures and Drawings; and these at his death were so numerous, and were held in such estimation, that his Sale lasted for forty days, and produced twenty-six thousand pounds.

The Series of Beauties he painted for his Royal Patron are the most popular, if not the best of his Works.

On Canvas. 4 ft. 1½ in. high. 3 ft. 4 in. wide.

No. 4.

WEST.

THE DEATH OF GENERAL WOLFE.

The wounded Officer on the right of General Wolfe, is Major General Monckton, second in command, who was shot through the lungs, but who recovered, and lived for many years. The General is supported by Mr. Adair, the Surgeon, on his left, and on his right by his Aid-de-Camp, Captain Hervey Smyth. Immediately above the General is Colonel Barré; and close to the Officer holding the Colours is Colonel Williamson. Captain Debbieg is introduced behind General Monckton; and the Officer in the uniform of a native regiment, calling the attention of the General to the French colours, is the late Sir William Howe.

The right of the Picture exhibits a Grenadier of the General's own regiment, and his servant, lamenting his fate.

A prejudice was created against this Picture, during its progress, in consequence of the Artist adopting the modern military costume, instead of the classic dress of Antiquity; but Earl Grosvenor agreeing with Mr. West, that it would appear ridiculous to represent modern troops in the dress of Greeks and Romans, in recording a victory, which added a great province of America to the British dominions, purchased the Picture. His Majesty afterwards ordered a duplicate for himself; a third is in possession of the family of the Artist; and a fourth was painted for the Earl of Bristol.

On Canvas. 4 ft. 11½ in. high. 7 ft. wide.

No. 5.

HOGARTH.

THE DISTRESSED POET.

This Picture was presented by the Painter to Mrs. Draper, Midwife to Her late Majesty. At Mrs. Draper's death, it was sold for five guineas to Mr. Ward, a Solicitor, who possessed a very considerable collection of pictures; it was afterwards purchased by the late Lord Grosvenor at Mr. Ward's Sale, for about twenty pounds.

On Canvas. 2 ft. ½ in. high. 2 ft. 5½ in. wide.

Engraved by the Painter.

N° 4.

WEST.

N° 5.

HOGARTH.

N° 6

HOPPNER.

N° 7.

J.P. DE LOUTHERBOURGH.

N° 8.

CANALETTI.

No. 6.

HOPPNER.

PORTRAIT OF ROBERT EARL GROSVENOR.

On Canvas. 2 ft. 6 in. high. 2 ft. wide.

Engraved in Mezzotinto by J. Young, Engraver in Mezzotinto to His Majesty.

No. 7.

DE LOUTHERBERG.

SEA SHORE, WITH FISHERMEN LAUNCHING THEIR BOAT.

Painted for the late Lord Grosvenor, as a Companion to the Sea Shore of Gainsborough, No. 11.

On Canvas. 3ft. 2 in. high. 4 ft. 6 in. wide.

No. 8.

CANALETTI.

A VIEW IN VENICE.

The Metropolis of the Adriatic has furnished subjects for the greater part of the Works of this Artist.

They are generally exact copies of the spots they represent, which greatly adds to the interest they possess; and by a combination of nature and art, they convey an idea of grandeur and magnificence.

On Canvas. 1 ft. 8 in. high. 2 ft. 9 in. wide.

No. 9.

STUBBS.

PORTRAIT OF BROOD MARES, IN A LANDSCAPE,

Presents from Lord Clive and others, to the late Lord Grosvenor.

On Canvas. 2 ft. 8 in. high. 8 ft. 6 in. wide.

No. 10.

HOPPNER.

PORTRAIT OF THOMAS GROSVENOR, ESQ.

Uncle to the present Earl.

On Canvas. 2 ft. 11 in. high. 2 ft. 6 in. wide.

No. 11.

GAINSBOROUGH,

SEA SHORE, WITH FIGURES BUYING FISH.

This Picture receives additional value, from the consideration that the Artist employed his pencil only on four subjects of the above description.

On Canvas. 3 ft. 3 in. high. 4 ft. 2 in. wide.

N°9

STUBBS.

N°10.

HOPPNER.

N°11.

GAINSBOROUGH

N° 22.

WILSON.

N° 23.

NORTHCOTE.

N° 25.

I. J. CHALON.

No. 12.

WILSON.

VIEW ON THE RIVER DEE NEAR EATON HALL.

Painted for the late Lord Grosvenor.

On Canvas. 1 ft. 9 in. high. 2 ft. 11 in. wide.

No. 13.

NORTHCOTE.

A MAN WITH A HAWK.

The Portrait of the Artist's Brother; painted for the late Duke of Dorset. This design was taken from a celebrated Picture by Titian, in the Collection of the Earl of Carlisle,

On Canvas. 4 ft. 2 in. high. 3 ft. 3½ in. wide.

Engraved by S. W. Reynolds.

No. 15.

JOHN JAMES CHALON.

LANDSCAPE, WITH CATTLE AND FIGURES.

Purchased by Earl Grosvenor, at the Gallery of the British Institution.

On Canvas. 3 ft. high. 3 ft. 11 in. wide.

No. 14.

WEST.

THE BATTLE OF THE BOYNE.

Painted for the late Earl Grosvenor.

This is the original Picture, from which Hall engraved his Print. In the centre is King William, on a grey horse, crossing the Boyne, and followed by his Staff; amongst whom, immediately above the horsemen in front, Prince George of Denmark and the Duke of Ormond are introduced. On the right, supported by three officers, is the Duke of Schomberg, who was mortally wounded; and the Rev. George Walker, who was killed in the battle, is seen in the back-ground.

On Canvas. 5 ft. high. 6 ft. 11 in. wide.

No. 16.

GAINSBOROUGH.

PORTRAIT OF MASTER BUTTALL,

Better known under the Name of the Blue Boy.

This Picture was painted in consequence of a dispute between Gainsborough, Sir Joshua Reynolds, and several other Artists. The former having asserted that he thought the predominant colour in a Picture ought to be blue; the others were of opinion that it was not possible to produce a fine picture on such a principle; and the Artist in consequence painted this Portrait as an illustration of his opinion. It was considered that he had proved his assertion; and his performance having excited great attention, and become a general theme of praise with the Artists of that day, tended much to enhance the reputation he had already acquired.

This Picture was purchased at Mr. Buttall's sale by Mr. Nesbit; it became afterwards the property of Mr. Hoppner, who disposed of it to Earl Grosvenor.

On Canvas. 5 ft. 10 in. high. 4 ft. wide.

N° 1

WEST.

N° 16

GAINSBOROUGH.

N°17

HOPPNER.

N°26.

WEST.

No. 17.

HOPPNER.

PORTRAIT OF GENERAL GROSVENOR.

In the Uniform of a Lieutenant Colonel of the Grenadier Guards.

On Canvas. 4 ft. 5 in. high. 3 ft. 3 in. wide.

No. 18.

WEST.

THE BATTLE AT LA HOGUE,

Painted for the late Earl Grosvenor.

This is the original Picture from which Woollet engraved his celebrated Print.

The principal figure directing the attack is Sir George Rooke; and the small figure in the distance is King James the Second.

On Canvas. 5 ft. high. 6 ft. 11 in. wide.

Drawing Room.

No. 19.

CARLO MARATTI.

HAGAR IN THE DESERT.

"And the Angel of the Lord found her by a fountain of water in the wilderness.

"And he said Hagar, Sarai's Maid, whence comest thou? and whither wilt thou go? And she said, I flee from the face of my mistress Sarai."

Genesis, ch. xvi. v. 7 and 8.

On Canvas. Oval. 4 ft. 6 in. high. 3 ft. 3 in. high.

No. 21.

DOMENICHINO.

THE MEETING OF DAVID AND ABIGAIL.

From the Collection of the late Welbore Ellis Agar.

"Then Abigail made haste, and took two hundred loaves, and two bottles of wine, and five sheep ready dressed, and five measures of parched corn, and an hundred clusters of raisins, and two hundred cakes of figs, and laid them on asses."

"——— And she came down by the covert of the hill, and behold David and his men came down against her; and she met them.

"And when Abigail saw David, she hasted and lighted off the ass, and fell down before David on her face." 1 Samuel, ch. xxv. v. 18, 20, 23.

On Canvas. 3 ft. 5 in. high. 4 ft. 7 in. wide.

N° 20

CARLO MARATTI.

N° 21

DOMENICHINO.

N° 21.

L. DA VINCI.

N° 22.

DOMENICHINO.

N° 24.

P. PERUGINO.

N° 23.

G. POUSSIN.

No. 20.

LIONARDO DA VINCI.

THE HOLY FAMILY.

On Wood. 2 ft. 5 in. high. 2 ft. 2 in. wide.

1824 Sale (44)
as "Salai".
bt. Isaacs. 100 fns

No. 22.

DOMENICHINO.

ST. AGNES.

Purchased in Italy by Mr. Dalton, for the late Lord Grosvenor.

On Copper. 9 in. high. 7¼ in. wide.

1824 Sale no. 13.
bt Morrocke. 62 fns

No. 24.

PIETRO PERUGINO.

THE MARRIAGE OF ST. CATHERINE.

On Copper. 9½ in. high. 7½ in. wide.

1824 Sale no. 52,
as Tiarini
bt Morrocke 42 fns

No. 23.

GASPAR POUSSIN.

LANDSCAPE, WITH FIGURES.

1 ft. 7½ in. high. 2 ft. 5 in. wide.

C

Painted for Lady Ursula
Vernon, sale, Sotheby's
15 March 1966 [9] 4-
Colnaghi's
1974 Elvehjem Art Centre, University
of Wisconsin

No. 25.

SIR JOSHUA REYNOLDS.

THE HEAD OF A MADONNA.

Painted for the late Edmund Burke, at whose sale it was purchased.

On Canvas. 1 ft. 11 in. high. 1 ft. 6 in. wide.

No. 26.

TITIAN.

THE TRIBUTE MONEY,

"And Jesus saith unto them, whose is this image and superscription?" "They say unto him, Cæsar's. Then saith he unto them, Render therefore unto Cæsar the things which are Cæsar's; and unto God, the things that are God's. St. Matthew, ch. xxii. v. 20, 21.

On Canvas. 2 ft. 6 in. high. 2 ft. wide.

No. 28.

LUDOVICO CARRACCI.

THE VIRGIN WITH ST. FRANCIS, AND INFANT CHRIST.

Purchased by Mr. Dalton, in Italy, for the late Lord Grosvenor.

On Copper. 9¾ in. high. 7 in. wide.

No. 29.

CLAUDE LORRAINE.

MORNING; A VIEW IN ITALY, WITH A BRIDGE.

From the Collection of the late Mr. Agar.

On Canvas. 1 ft. 7¼ in. high. 2 ft. 2½ in. wide.

No. 30.

PARMIGIANO.

THE MARRIAGE OF ST. CATHERINE.

From the Orleans Collection. A small model for the Picture formerly in the Barberini Palace.

On Copper. 8½ in. high. 6¾ in. wide.

N° 25

SIR JOSHUA REYNOLDS.

N° 26

TITIAN.

N° 28.

L. CARRACCI.

N° 30

PARMIGIANO.

N° 29

CLAUDE.

N°. 31.

C. MARATTI.

N° 27.

CLAUDE.

No. 31.

CARLO MARATTI.

DAVID AND BATHSHEBA.

" And it came to pass in an evening tide, that David arose from off his bed, " and walked upon the roof of the King's house: and from the roof he saw a " woman washing herself; and the woman was very beautiful to look upon."
2d of Samuel, v. 2.

Oval, on Canvas. 4 ft. 5 in. high. 2 ft. 2 in. wide.

No. 27.

CLAUDE LORRAINE.

LANDSCAPE, WITH PEASANTS DANCING.

Painted in 1651.

From the Collection of the late Mr. Agar.

On Canvas. 3 ft. 2 in. high. 4 ft. 4 in. wide.

No. 32.

GIOVANNI BELLINI.

THE CIRCUMCISION.

This Picture was formerly in the possession of the celebrated Fenelon, Archbishop of Cambray.

On Wood. 2 ft. 6 in. high. 3 ft. 4 in. wide.

No. 34.

NICOLO POUSSIN.

ARCAS AND CALISTO.

Calisto transformed into a Bear by Juno, is pursued by her son Arcas, to whom she was unknown.—Ovid Met. B. ii.

On Canvas. 2 ft. 10 in. high. 3 ft. 10 in. wide.

No. 37.

GUIDO.

THE VIRGIN, WITH THE INFANT CHRIST SLEEPING.

This Picture was formerly in the Collection of Sir Luke Schaub, at whose Sale, about seventy years since, it was purchased by the late Lord Grosvenor, at the price of three hundred guineas. The circumstance of a small picture producing so liberal a price, was noticed by most of the periodical publications of that day.

Sir Luke Schaub was the proprietor of the celebrated Sigismunda, by Corregio; the picture which gave rise to the painting of the same subject by Hogarth.

On Wood. 1 ft. 3½ in. high. 2 ft. 8 in. wide.

Engraved by Sir Robert Strange.

N.° 32.

G. BELLINI.

N.° 34.

N. POUSSIN.

N.° 37.

GUIDO.

N°33.

VELASQUEZ.

N°35.

A. DEL SARTO.

N° 30.

P. VERONESE.

N°36.

N. POUSSIN.

N°38.

N. POUSSIN.

No. 33.

VELASQUEZ.

PORTRAIT OF HIMSELF.

On Wood. 1 ft. 10 in. high. 1 ft. 5 in. wide.

No. 35.

ANDREA DEL SARTO.

PORTRAIT OF THE CONTESSINA MATTEI.

From the Agar Collection.

On Wood. 2 ft. high. 1 ft. 5 in. wide.

No. 36.

NICOLO POUSSIN.

THE ISRAELITES RETURNING THANKS FOR THE WATER IN THE DESERT.

This is considered to be a finished study for the picture in the Collection of the Marquess of Stafford.

"And Moses lift up his hand, and with his rod he smote the rock twice: "and the water came out abundantly, and the congregation drank, and their "beasts also." Numbers, ch. xx. v. 11.

On Canvas. 1 ft. 7½ in. high. 1 ft. 5 in. wide.

No. 38.

NICOLO POUSSIN.

BOYS AT PLAY.

This celebrated picture was one of the Agar Collection, and has been successfully engraved by Mr. Smith, and also by Mr. Woodman for Foster and Tomkins's British Gallery.

On Canvas. 1 ft. 9 in. high. 1 ft. 0¾ wide.

Engraved by Capt. Baillie.

No. 39.

PAOLO VERONESE.

THE MARRIAGE FEAST.

A Model for the celebrated picture in Venice.

On Canvas. 2 ft. 6 in. high. 5 ft. 10 in. wide.

Engraved by E. Smith.

No. 40.

GIOVANNI BELLINI.

THE VIRGIN, WITH THE INFANT CHRIST, ST. FRANCIS, AND OTHER SAINTS.

Formerly the property of Archbishop Fenelon.

On Wood. 2 ft. 6 in. high. 3 ft. 4 in. wide.

No. 42.

GASPAR POUSSIN.

LANDSCAPE, WITH FIGURES: A MORNING SCENE.

From the Agar Collection.

On Canvas. 3 ft. 1 in. high. 4 ft. 4 in. wide.

Engraved by S. Middiman.

No. 45.

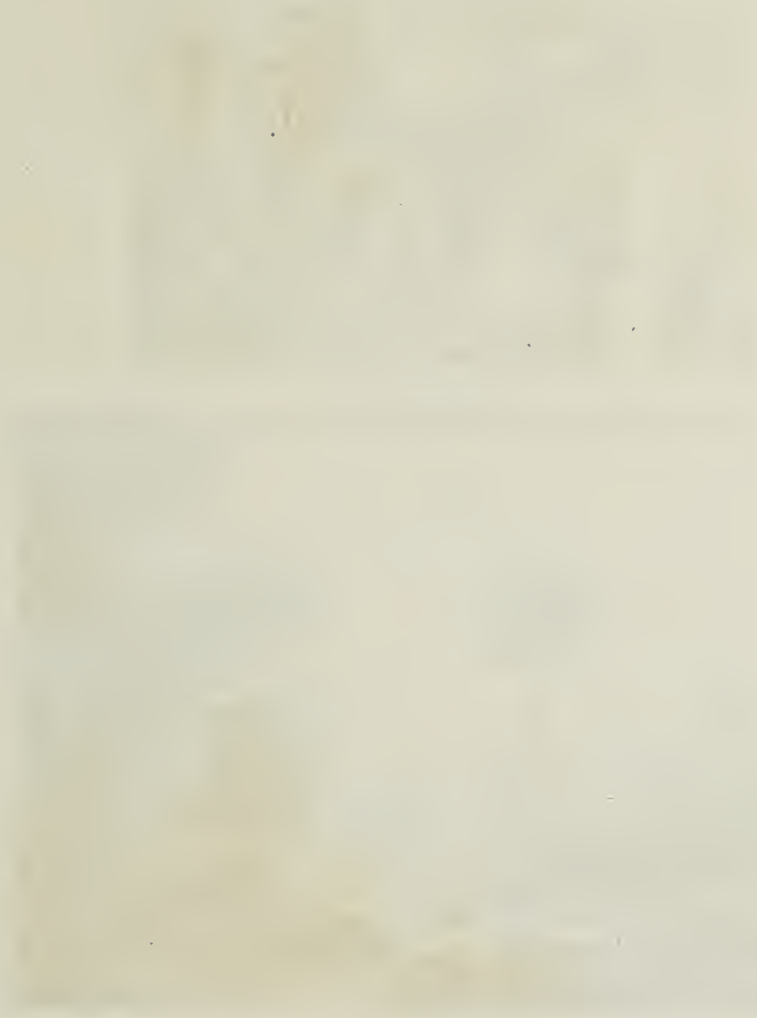
FEDERIGO BARROCCIO.

THE REPOSO.

Purchased by Mr. Dalton, in Italy, for the late Lord Grosvenor.

On Slate. 1 ft. $5\frac{1}{4}$ in. high. 1 ft. $10\frac{1}{2}$ in. wide.

Engraved by the Painter.



N°. 40.

G. BELLINI.

N°. 42.

G. POUSSIN.

N°. 45.

BAROCCIO.

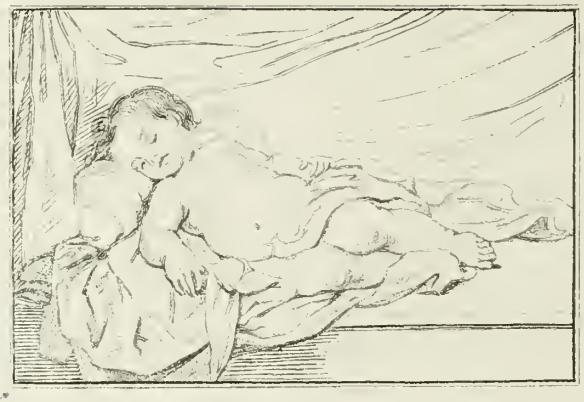
N° 41

RAPHAEL.

N° 43.

FRA: BARTOLOMEO.

N° 52



MURILLO.

N° 44

GUIDO.

N° 46.

CLAUDE.

No. 41.

RAPHAEL.

THE VIRGIN AND CHILD, WITH ST. JOHN.

On Wood. 2 ft. 1 in. high. 1 ft. 8 in. wide.

No. 43.

FRA. BARTOLOMEO.

HOLY FAMILY.

On Wood. 1 ft. 11 in. high. 1 ft. 6 in. wide.

No. 44.

GUIDO RENI.

THE SHEPHERD'S OFFERING.

A finished Model for one of his large Pictures.

Octagon, on Wood. 1 ft. 4 in. high. 1 ft. 4 in. wide.

No. 46.

CLAUDE LORRAINE.

A LANDSCAPE, WITH THE REPOSO,

Purchased about fifty years since, by the late Lord Grosvenor. A Plate of the same size has been engraved from this Picture by Leprinièr.

Octagon, on Copper. 11 in. high. 1 ft. 1½ in. wide.

No. 52.

MURILLO.

INFANT CHRIST, SLEEPING.

On Canvas. 1 ft. 8 in. high. 2 ft. 6 in. wide.

No. 47.

LE BRUN.

THE TENT OF DARIUS.

The original model for one of the series of pictures now in the Louvre, representing the exploits of Alexander the Great.

On Wood. 1 ft. 9 in. high. 2 ft. 7 in. wide.

Engraved by Erlink.

No. 48.

GUIDO.

SAINT JOHN PREACHING IN THE WILDERNESS.

One of the distinguished pictures in the Agar Collection, engraved by R. Morghen, and for Tomkins' and Foster's British Gallery, by Heath.

On Canvas. 4 ft. high. 3 ft. 1 in. wide.

No. 49.

RAPHAEL.

SAINT JOHN IN THE DESERT.

The Pitti Palace, at Florence, contains a similar composition, by the same Master, on a larger scale; and a repetition was in the Collection of the late Duke of Orleans.

On Wood. 1 ft. 3 in. high. 1 ft. $1\frac{1}{4}$ in. wide.

Engraved by Bervic.

No. 50.

RAPHAEL.

THE REPOSO, WITH ANGELS.

This singular Cabinet picture formed one of the most distinguished ornaments of the Agar Collection; and from its size and form, appears to have been intended as a companion to No. 56.

It is worthy of notice, that the extraordinary carving of the frame was said to be executed by the Monks of the Convent for whom the picture was painted.

On Wood. 1 ft. 6 in. high. 1 ft. $0\frac{1}{2}$ in. wide.

No. 51.

RUBENS.

THE CONVERSION OF ST. PAUL.

This appears to have been the first thought for the Grand Gallery picture, in the Collection of Mr. Miles, of Bristol.

On Wood. 1 ft. $4\frac{1}{2}$ in. high. 11 in. wide.

N° 47.

LE BRUN.

N° 48.

GUIDO.

N° 49.

RAPHAEL.

N° 50.

RAPHAEL.

N° 51.

RUBENS.

N.° 53.

BASSAN.

N.° 54

RAPHAEL.

N.° 55

GUIDO.

N.° 56.

RAPHAEL.

N.° 57

BARROCHIO.

No. 53.

BASSAN.

THE SHEPHERD'S OFFERING.

The Pictures of this Master are seldom seen on so small a scale.

On Canvas. 1 ft. 6¼ in. high. 1 ft. 11 in. wide. Engraved by Stadler.

No. 54.

RAPHAEL.

THE VIRGIN, WITH THE INFANT CHRIST SLEEPING, AND SAINT JOHN.

Purchased in Italy for the late Welbore Ellis Agar.

On Wood. 4 ft. 5 in. high. 3 ft. 7 in. wide.

No. 55.

GUIDO.

THE HOLY FAMILY, WITH ANGELS.

On Copper. 1 ft. ½ in. high. 11½ in. wide.

No. 56.

RAPHAEL.

ST. LUKE PAINTING THE VIRGIN.

Purchased in Italy for the late Lord Grosvenor, by Mr. Dalton, who, in announcing the purchase to his Lordship, expressed himself as having been particularly fortunate in obtaining a genuine Cabinet Picture of this great Master.

The Companion to No. 50.

On Wood. 1 ft. 6 in. high. 1 ft. ½ in. wide.

No. 57.

BARROCCIO.

THE ENTOMBMENT OF CHRIST.

From the Agar Collection. Purchased on the Continent about sixty years since, by Sir Charles Witworth.

On Wood. 1 ft. 1½ in. high. 9½ in. wide.

The Gallery.

No. 58.

SNYDERS.

A BEAR HUNT.

This distinguished Picture was painted for a noble family in Venice; and being sent to this country about fifty years since, it was purchased by the late Lord Grosvenor. An excellent line engraving has been executed from it, for Foster's British Gallery, by Scott.

On Canvas. 6 ft. 6 in. high. 11 ft. 5 in. wide.

No. 59.

CLAUDE LORRAINE.

LANDSCAPE, WITH FIGURES: THE ISRAELITES WORSHIPPING THE MOLTEN CALF.

From the Agar Collection.

"And they rose up early on the morrow, and offered burnt-offerings, and "brought peace offerings; and the people sat down to eat and to drink, and "rose up to play."—Exodus, chap. 32, v. 6.

Sir Peter Lely, in giving the Artist a commission to paint this Picture, requested him to introduce as few figures as possible. This appears to have awakened in the mind of Claude a desire to wipe away the reproach cast upon him by his professional patron. To a greater number of figures than is generally met with in the Pictures of this Artist, he has given more than common interest; and so highly was it esteemed, that the offer of a handsome annuity, for the loan of the Picture, during her life, was made by a Lady to Mr. Agar.

On Canvas. 4 ft. 7 in. high. 8 ft. 1 in. wide.

Engraved by Lerpinier.

N°. 58.

SNYDERS.

N°. 59.

CLAUDE.

RUBENS.

No. 60.

RUBENS.

THE MEETING OF ABRAHAM AND MELCHISEDEK.

"And Melchisedek, King of Salem, brought forth bread and wine, and he was the priest of the Most High God."—Genesis, ch. xiv. v. 18.

This is one of a series of six Pictures painted by order of Philip the Fourth of Spain, and presented to his Minister the Duc d'Olivarez, to decorate his newly-built Convent at Loeches. These Pictures afterwards became the property of the Duke of Alva by inheritance; and this nobleman, quitting Madrid when the French army took possession of it in 1808, disposed of four of them, together with a valuable Picture by Raphael, to M. de Bourke, Minister from the Court of Denmark to Spain. They were added to this Collection in 1818.

The two remaining Pictures of the series are now in the Gallery of the Louvre.

From these Pictures, a most magnificent set of Tapestry was worked for the Court of Spain, which now forms one of the greatest ornaments of the King's Palace at Madrid.

On Canvas. 14 ft. 4 in. high. 19 ft. wide.

No. 61.

TITIAN.

LANDSCAPE, WITH JUPITER AND ANTIOPE.

Being a view of the Castle and Town of Cadore, where Titian was born, 1477: painted for the Superior of a Monastery, where it remained until 1783.

This picture was purchased at a very high price, by the late Mr. Agar, from Gavin Hamilton, who considered it to be one of the finest Landscape specimens of the Artist; and it was so highly esteemed by the purchaser, that he freighted a vessel for the sole purpose of bringing it to this country.

On Canvas. 6 ft. 4½ in. high. 8 ft. 6 in. wide.

No. 62.

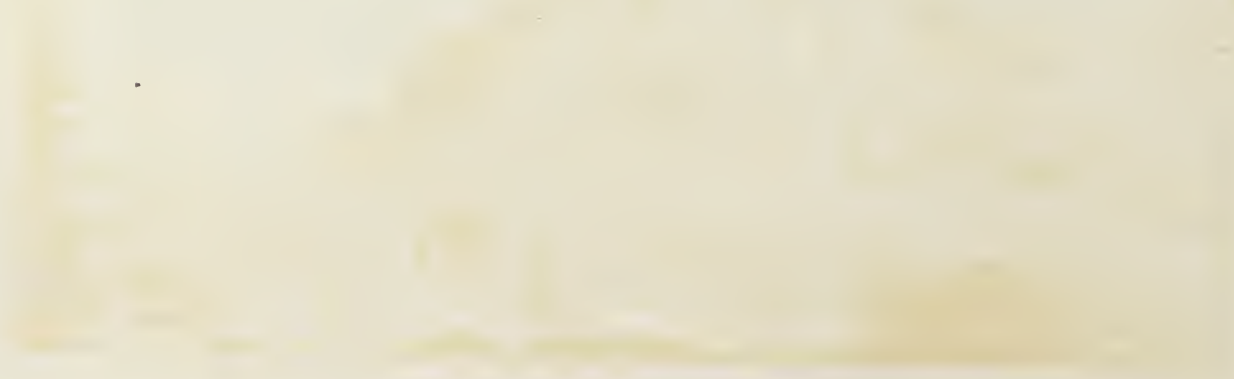
CLAUDE LORRAINE.

LANDSCAPE: CHRIST'S SERMON ON THE MOUNT.

"And seeing multitudes, he went up into a mountain: and when he was sat down, his Disciples came unto him—St. Matt. ch. v. verses 6 and 7.

This extraordinary and noble Landscade was saved from a destructive fire which consumed the magnificent seat of Mr. Beckford, at Fonthill. Besides many other rare and valuable works of Art that were burnt on that occasion, we have to regret the loss of the series of Pictures by Hogarth, of the Harlot's progress.

On Canvas. 5 ft. 6 in. high. 8 ft. 6 in. wide.



N° 61.

TITIAN.

N° 62.

CLAUDE.

N° 63

GUIDO.

N° 66

A. SACCHI.

N° 64

CLAUDE.

N° 67

CLAUDE.

No. 63.

GUIDO RENI.

FORTUNE.

A repetition of the Picture in the Capitol, purchased in Italy for the late Lord Grosvenor, by Mr. Dalton.

On Canvas. 5 ft. 2½ in high. 4 ft. 2¼ in. wide. Engraved by Sir Robert L'Estrange.

No. 64.

CLAUDE LORRAINE.

LANDSCAPE: EVENING.

This and the Companion Picture, were esteemed as the most valuable in the Agar Collection, which was justly celebrated throughout Europe for containing eleven fine specimens of Claude; being only equalled, in this respect, by Mr. Coke's, at Holkham.

After the death of Mr. Agar, it was determined to bring the whole of his Collection to public sale; and the disposal of it was confided to an agent, not less distinguished for his fine taste and judgment, than for his honourable zeal in promoting the interests of those who consign property to his care. A considerable sensation was produced by the announcement of the sale. The Pictures had already been removed to Pall-mall: and notices of the intended auction having been transmitted to every part of the Continent, many persons willing to become purchasers had arrived; but only in time to learn, that the entire Collection was destined to add to the magnificence of Grosvenor House.

For this Picture and its Companion, the sum of eight thousand pounds was offered by a foreign dealer.

On Canvas. 3 ft. 2½ in. high. 4 ft. 9 in. wide.

No. 66.

A. SACCHI.

ST. BRUNO.

Founder of the Carthusian Order.

This Picture was formerly in the possession of Lord Bessborough, and is perhaps the only one in the Grosvenor Collection which can be considered as not agreeable, from the subject; it was selected by the present Earl as a good specimen of this scarce Master.

St. Bruno was born at Cologne, in 1030. In 1084 he went into voluntary retirement, with six companions, to a desert, which was assigned to him by the Bishop of Grenoble. They lived in separate cells, it being their practice to pass six days of the week in seclusion. One of their rules enjoined perpetual silence. This retirement continued for six years, when Pope Urban II. who had been Bruno's pupil, invited him to Rome, and pressed him to accept the Archbishoprick of Reggio.

St. Bruno declined the offer, and was permitted to retire to a wilderness, among the mountains of Calabria, where he settled in 1090, and died 1101.

5 ft. 8 in. high. 3 ft. 11 in. wide. Engraved by Mitan.

No. 67.

CLAUDE LORRAINE.

LANDSCAPE: MORNING.

The Companion to No. 64.

On Canvas. 3 ft. 3 in. high. 4 ft. 9 in. wide.

No. 65.

RUBENS.

THE ISRAELITES GATHERING THE MANNA.

This Picture was painted as a Companion to the ELISHA, in the Louvre.

"And when the dew that lay was gone up, behold, upon the face of the wilderness there lay a small round thing, as small as the hoar frost on the ground."

"And when the children of Israel saw it, they said one to another, it is manna: for they wist not what it was. And Moses said unto them, this is the bread which the Lord hath given you to eat."

"And the children of Israel gathered some more, some less."

Exod. chap. 16, v. 14, 15, 17.

It may not be improper in this place, to notice the superior taste of the female with the basket on her head, for which Rubens is indebted to Raphael. His acquaintance with, and admiration of, the Cartoons, is well known; and it was through his influence that they were purchased by the Duke of Buckingham, for Charles the First.

Rubens has, in several of his Pictures, availed himself of other parts of the Cartoons, and particularly of the twisted columns, which, although possessing no beauty in themselves, give an appearance of splendour to this picture; and to the "Gate of the Temple."

On Canvas. 16 ft. high. 13 ft. 7 in. wide.

N° 65.

RUBENS.

N°. 68.

RUBENS.

No. 68.

RUBENS.

THE EVANGELISTS.

This is one of the series of Pictures presented to the Duc d'Olivarez, by Philip the Fourth of Spain, to decorate the Convent of Loeches. See No. 60.

On Canvas. 14 ft. high. 14 ft. 6 in. wide.

No. 69.

MURILLO.

THE MEETING OF JACOB AND LABAN.

This Picture formed the centre of a series painted by Murillo for the Marquis of Santiago. On the French Army taking possession of Madrid, it was selected, with many other works of Art by General Sebastiani, as part of the contributions levied on that occasion.

On Canvas. 8 ft. high. 10 ft. 1 in. wide.

Mr. Cumberland, in his "ANECDOTES OF EMINENT PAINTERS IN SPAIN," makes the following mention of these Pictures:

"The great historical paintings of the Life of Jacob, in the possession of the Marquis de Santiago, at Madrid, are the finest compositions which I have seen of Murillo, and was I to follow no better authority than the impression left on my feelings by those wonderful representations of nature, and put to make at once an unstudied choice, I am inclined to think I should take those canvases before any I have ever seen, one miracle of art alone excepted—The Venus of Titiano." See pages 101 and 102.

"There are many Pictures by Murillo in private hands throughout the Kingdom, but of these the most valuable are in the hands of the Marquis de Santiago, at Madrid; they consist of five grand compositions, exhibiting the life of Jacob in the different periods of his history; these pictures were originally in the Collection of the Marquis of Villamanrique; the first design was to have had the life of David painted by Murillo, and the back-ground by Ignacio Iriarte, of Seville, who excelled in that branch of the art.

"Murillo desired Iriarte to paint the landscapes, and he would afterwards place the figures; Iriarte, on the other hand, contended for Murillo's painting the figures before he filled up the back-ground. To remedy this difficulty, Murillo executed the whole without Iriarte's assistance, taking Jacob's history instead of David's; and thus it came to pass, that these extraordinary Pictures remain a monument of Murillo's genius in every branch of the art, and a treasure truly inestimable in the possession of a family, which by the precaution of an absolute entail, has guarded against any future possibility of alienation." Pages 124 and 125.

No. 70.

CLAUDE.

LANDSCAPE, EVENING; THE DECLINE OF THE ROMAN EMPIRE.

A repetition, on a small scale, of the Picture at Longford Castle, in Wiltshire, the seat of the Earl of Radnor. From the Agar Collection.

On Canvas. 2 ft. 7 in. high. 3 ft. 6 in. wide. Engraved by Woollett.

No. 71.

NICOLO POUSSIN.

HOLY FAMILY, WITH ANGELS.

From the Lansdowne Collection.

On Canvas. 2 ft. 10 in. high. 2 ft. 2 in. wide. Engraved by Bartolozzi.

No. 72.

CLAUDE.

LANDSCAPE, MORNING: THE RISE OF THE ROMAN EMPIRE

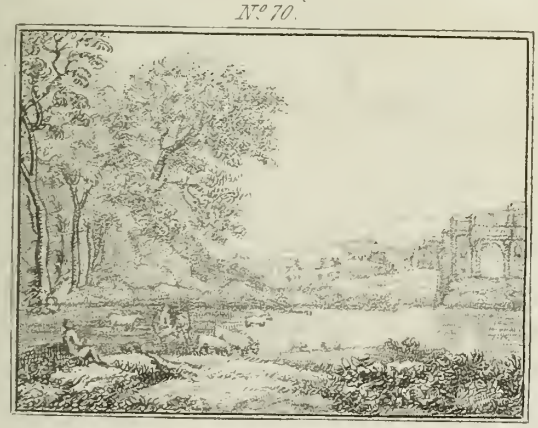
The Companion to No. 70. From the Agar Collection.

On Canvas. 2 ft. 1 in. high. 3 ft. 2 in wide.

N.° 69.

MURILLO.

N.° 70.



CLAUDE.

N.° 71.

N. POUSSIN.

N.° 72

CLAUDE.

N° 73.

RUBENS.

No. 73.

RUBENS.

THE FATHERS OF THE CHURCH.

Pope Gregory, St. Jerome, Ambrose, and Augustin, with the Arch-Duchess Isabella Clara Eugenia, the great friend and patron of Rubens, in the character of St. Clair, carrying the consecrated Host in a pix, attended by the Dominican, Thomas Aquinas, and Saint Norbert.

This is one of the series of Pictures presented by Philip the Fourth to the Duke d'Olivarez. See No. 60.

On Canvas. 14 ft. high. 14 ft. 6 in. wide.

No. 74.

A. DEL SARTO.

HOLY FAMILY, WITH SAINT JOSEPH AND SAINT ELIZABETH.

A repetition of the Picture in the Louvre. From the Agar Collection.

On Canvas. 4 ft. 7 in. high. 3 ft. 2 in. wide.

No. 75.

TITIAN.

THE WOMAN TAKEN IN ADULTERY.

From the Barberini Gallery.

"And the Scribes and Pharisees brought unto him a woman taken in Adultery."

"Now Moses in the law commanded us that such should be stoned: but what sayest thou?"

"He that is without sin among you, let him first cast a stone at her."

St. John, chap. 8, v. 3, 5, 7.

The figure on the left, with the paper in his hand, is supposed to be a Portrait of the person for whom the Picture was painted.

This Picture was brought to Paris by a French Officer, and subsequently purchased by Earl Grosvenor. It is in fine preservation, and few Pictures of this great master of colour have remained in so pure a state.

On Canvas. 5 ft. 3 in. high. 6 ft. 8 in. wide.

N° 74.

A. DEL SARTO.

N° 75.

TITIAN.

N°. 76.

RUBENS.

No. 76.

RUBENS.

PORTRAITS OF HIMSELF AND HIS FIRST WIFE.

Rubens is represented as drawing the attention of his Wife to a distant prospect; the flowers were painted by Velvet Breughel, who was particularly patronised by this great artist.

This Picture was purchased by the late Mr. Agar, from the celebrated Collection of Sir Gregory Page Turner.

The learned connoiseur will not fail to recognize in this fine Picture an allusion to the story of the celebrated Greek painter, Pausias, and Glycéra his Mistress.

On Canvas. 7 ft. 7 in. high. 6 ft. 2 in. wide.

No. 77.

LODOVICO CARRACCI.

HOLY FAMILY.

1924 Sale no 7.
Ht. Bullock 20 ins

From the Agar Collection.

The ancient Masters having devoted nearly the whole of their time to the decoration of Churches and Monasteries, accounts for the frequent recurrence of this subject. The application of the Fine Arts to purposes of devotion was not only permitted, but enjoined by the religion of their times.

On Canvas. 4 ft. 2 in. high. 3 ft. $\frac{1}{2}$ in. wide.

Engraved by Raimbach.

No. 78.

RUBENS.

IXION EMBRACING THE FALSE JUNO.

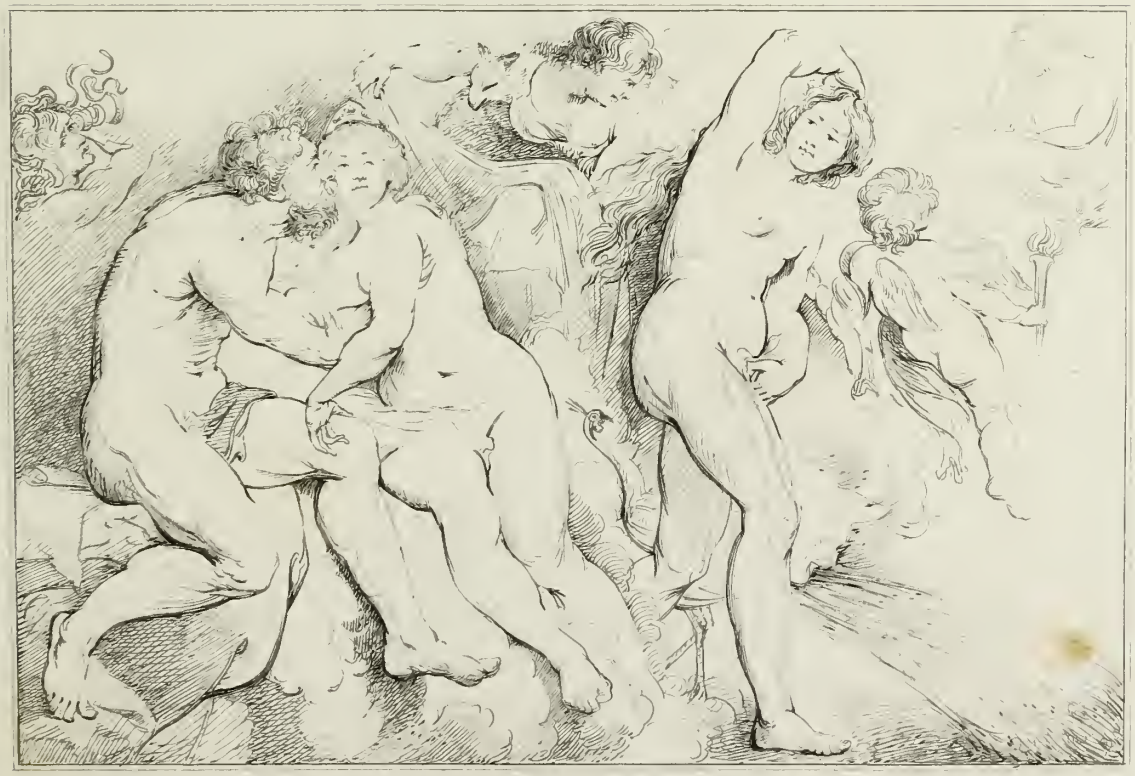
Formerly in the celebrated Collection of Sir Gregory Page, of Blackheath; from whose son it was purchased by the late Mr. Agar.

On Canvas. 5 ft. 7 in. high. 8 ft. 1 in. wide.

N.o 77.

L. CARRACCI.

N.o 78.



RUBENS.

N°79.

RUBENS.

N°81.

ALBANO.

N°80.

CORREGGIO.

The Saloon.

No. 79.

RUBENS.

TWO ANGELS.

From the Agar Collection.

This Picture is apparently a Study for one of his larger Compositions.

On Canvas. 3 ft. high. 2 ft. 5 in. wide.

No. 81.

ALBANO.

THE TRIUMPH OF VENUS.

On Canvas. 3 ft. 7 in. high. 3 ft. 2 in. wide.

No. 80.

CORREGGIO.

HOLY FAMILY IN A LANDSCAPE.

This exquisite Picture, in point of taste, colour, and composition, has not been exceeded by the best examples of the Italian School; it was held in such estimation by Sir Joshua Reynolds, that he made an offer of two thousand pounds for it to Mr. Agar.

On Canvas. 2 ft. 2 in. high. 1 ft. 7 in. wide.

No. 82.

PIETRO DA CORTONA.

THE ANGEL APPEARING TO HAGAR.

Purchased many years since by the late Earl Grosvenor.

See Quotation, No. 19. Gen. chap. 16, v. 7 and 8.

On Wood. 3 ft. 8 in. high. 4 ft. 10 in. wide.

No. 83.

BERGHEM.

LANDSCAPE, WITH FIGURES AND CATTLE.

Formerly in the Collection of M. M. de Julienne; de Gagnac, and de Gagny.

This Picture was disposed of at a public sale in Paris, about fifty years since. Several English gentlemen appearing as competitors for it, agreed that it should be purchased by one of their number, and that the possession of it should be determined by drawing lots. Mr. Agar was the successful adventurer, and we may form a judgment of the estimation in which the Picture was held, by stating, that the price paid for it was twelve hundred pounds.

On Canvas. 4 ft. 8 in. high. 6 ft. 10 in. wide.

N°82.

P. DA CORTONA.

N°83.

BERGHEM.

N°84.

P. VERONESE.

N°92.

P. DA CORTONA.

N°85.

MURILLO.

N°93.

S. FERRATTO.

No. 84.

P. VERONESE.

THE SALUTATION.

"And the Angel came in unto her, and said, hail, thou art highly favoured, the Lord is with thee: blessed art thou among women."

"And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be."—St. Luke, ch. 1, v. 28, 29.

3 ft. 2 in. high. 2 ft. 5 in. wide.

No. 92.

PIETRO DA CORTONA.

THE MARRIAGE OF ST. CATHERINE.

On Canvas. 2 ft. 10 in. high. 2 ft. 5 in. wide.

No. 85.

MURILLO.

SAINT JOHN.

This Picture was brought from Genoa by Mr. Andrew Wilson, from whom it was purchased by its present possessor.

On Canvas. 2 ft. 5 in. high. 2 ft. 9 in. wide.

No. 93.

SASSO FERRATO.

VIRGIN AND CHILD, WITH SAINT JOHN.

From the Agar Collection.

On Canvas. 2 ft. 11 in. high. 2 ft. 4 in. wide.

No. 86.

PHILIP DE KONING.

A VIEW IN NORTH HOLLAND.

On Canvas. 4 ft. 2 in. high. 5 ft. 6 in. wide.

No. 87.

JOHN ELIAS RIDINGER.

DEER IN A LANDSCAPE.

This Picture is the only known work of the Artist in this country.

On Wood. 8 in. high. 10 in. wide.

No. 90.

ALBANO.

THE VIRGIN AND CHILD.

On Copper. 9 in. high. 7 in. wide.

No. 89.

POLIDORO.

SAINT PETER.

This Picture, and the Companion, No. 91, were, originally, the doors of a Cabinet, and have been esteemed the most exquisite works of the master in his country.

On Wood. 8½ in. high. 3 in. wide.

No. 91.

POLIDORO.

SAINT PAUL.

Companion to No. 89.

On Wood. 8½ in. high. 3 in. wide.

N° 86

DE KONING.

N° 87.

RIDINGER.

N° 90.

ALBANO.

N° 89.

POLIDORO.

N° 91.

POLIDORO.

N.° 94.

TREVISANI.

N.° 95.

TENIERS.

No. 94.

TREVISANI.

JOSEPH SOLD BY HIS BRETHREN.

" Then there passed by Midianites merchantmen: and they drew and lifted up Joseph out of the pit, and sold Joseph to the Ishmaelites for twenty pieces of silver: and they brought Joseph into Egypt. Genesis, ch. 37, v. 28.

On Canvas. 3 ft. 7 in. high. 5 ft. 2 in. wide.

No. 95.

TENIERS.

LANDSCAPE, WITH PORTRAITS OF THE ARTIST AND HIS WIFE,

In conversation with a Gardener.

In the back ground, across the water, is a view of the Castle of Teniers.

From the Collection of the late Marquess of Lansdowne.

On Canvas. 4 ft. high. 8 ft. 3 in. wide.

No. 97.

ANDREA DEL SARTO.

HOLY FAMILY.

From the Agar Collection.

On Canvas. 2 ft. 6 in. high. 1 ft. 10 in. wide.

No. 96.

VANDYKE.

THE MARRIAGE OF ST. CATHERINE.

From the Agar Collection.

On Canvas. 3 ft. 7 in. high. 3 ft. wide.

No. 98.

GASPAR POUSSIN.

VIEW OF THE SYBIL'S TEMPLE AT TIVOLI.

This Picture was purchased at Lord Waldegrave's sale. The Companion, the Fall at Tivoli, was, at the same time, sold to the late Lord Ashburnham, and is now in the possession of the present Earl.

Both Pictures have been extremely well engraved for "Pond's Collection of Landscapes from Claude and Poussin.

Oval, on Canvas. 3 ft. 3 in. high. 2 ft. 8 in. wide.

N°. 97.

A. DEL. SARTO.

N°. 96.

VANDYKE.

N°. 98.

G. POUSSIN.

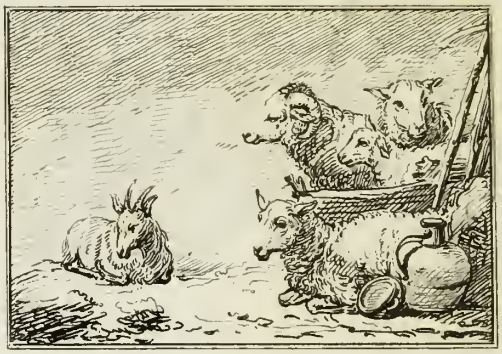
N° 101.

RUBENS.

N° 99.

CUYP.

N° 100.



CUYP.

N° 106.

BOTH.

The Anti Dining Room.

No. 101.

RUBENS.

SARAH SENDING AWAY HAGAR.

From the Agar Collection.

Mrs. Siddons was so much struck with the dignified attitude of Sarah, that she considered it as a model worthy of her imitation, and visited the Agar Collection several times for the express purpose of studying it.

On Wood. 2 ft. 4 in. high. 3 ft. 4 in. wide.

No. 99.

CUYP.

LANDSCAPE, FIGURES AND CATTLE.

This Picture is exquisitely painted, and a true representation of nature.

On Wood. 1 ft. 4 in. high. 1 ft. 10 in. wide.

No. 100.

CUYP.

SHEEP.

This Picture is esteemed as a fine specimen of the Artist.

On Wood. 1 ft. 1½ in. high. 2 ft. 2 in. wide.

No. 105.

BOTH.

LANDSCAPE, WITH FIGURES.

On Canvas. 3 ft. 6 in. high. 4 ft. 3 in. wide.

No. 104.

WOUWERMANS.

A HORSE FAIR.

On Canvas. 1 ft. 11 in. high. 2 ft. 2 in. wide.

No. 103.

TENIERS.

A DUTCH FAMILY SAYING GRACE.

On Wood. 1 ft. 2 in. high. 1 ft. 9½ in. wide.

No. 102.

REMBRANDT.

HIS OWN PORTRAIT WHEN YOUNG.

From the Collection of M. de Calonne.

This Picture is said to be the earliest known representation of the Artist. In point of finishing, it is equal to the finest works of Gerrhard Douw; and was one of the first Pictures added to this Gallery by the present Proprietor.

On Wood. 1 ft. 3½ in. high. 11 in. wide.

No. 106.

RUBENS.

A VIEW IN HOLLAND, WITH HARVEST PEOPLE.

This Picture will be viewed with particular interest, being the work of the celebrated Artist at the age of 18 or 20.

On Wood. 1 ft. 2½ in. high. 1 ft. 10 in. wide.

No. 107.

TENIERS.

AN INTERIOR, WITH FIGURES SMOKING.

On Canvas. 1 ft. 10 in. high. 2 ft. 2 in. wide.

N.° 104.

WOUWERMANS.

N.° 103.

TENIERS.

N.° 102.

REMBRANDT.

N.° 106.

RUBENS.

N.° 107.

TENIERS.

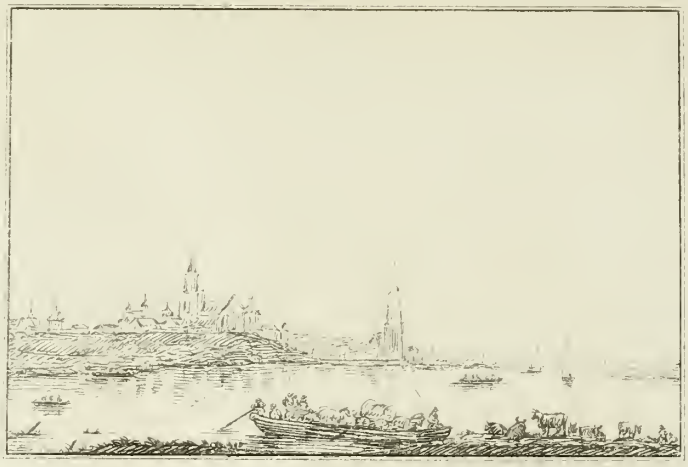
N°108.

FYT.

N°113.

FYT.

N°112



VANGOYEN.

N°109.

HOBBEMA.

N°114.

HOBBEMA.

No. 108.

FYT.

A HAWK AND OTHER BIRDS.

On Canvas. 3 ft. 1 in. high. 4 ft. 3 in. wide.

No. 113.

FYT.

DEAD GAME.

On Canvas. 3 ft. 2 in. high. 4 ft. 5 in. wide.

No. 112.

VANGOYEN.

VIEW OF A TOWN IN HOLLAND.

On Wood. 2 ft. 2 in. high. 3 ft. 1 in. wide.

No. 109.

HOBBEMA.

A FOREST SCENE:

WITH FIGURES PAINTED BY A. VANDEVELDE.

From the Agar Collection, and formerly in the possession of Mon. Fiziau of Amsterdam.

On Canvas. 2 ft. 11 in. high. 4 ft. 1 in. wide.

No. 114.

HOBBEMA.

A FOREST SCENE:

WITH FIGURES PAINTED BY A. VANDEVELDE.

From the Agar Collection, and formerly in the possession of Mon. Fiziau of Amsterdam.

On Canvas. 2 ft. 10 in. high. 3 ft. 11 in. wide.

No. 110.

CUYP.

A MOONLIGHT, WITH CATTLE.

On Wood. 2 ft. 4 in. high. 1 ft. 7 in. wide.

No. 111.

CUYP.

A RIVER VIEW, WITH BOATS AND FIGURES.

This Artist has been justly celebrated for his correct representation of the particular times of the day. The glow of heat in a calm summer's day is given with all the truth of nature.

On Wood. 2 ft. 2 in. high. 1 ft. 6 in. wide.

No. 115.

PAUL POTTER.

LANDSCAPE; A VIEW NEAR THE HAGUE, WITH CATTLE AND FIGURES.

This Picture was painted for Van Slinglandt, in whose possession it remained until the year 1750, when it was purchased by a celebrated Collector, and taken to Paris; it was afterwards sold to Mr. Crawford, of Rotterdam, at a public auction in that city for £1350. It is worthy of remark, that after a lapse of nearly two hundred years, the scenery remains in the state the Artist saw it; and the house with a turret in the distance, now the property of a friend of Mr. Crawford, is scrupulously preserved unaltered; exhibiting an uncommon instance of forbearance, and respect for a spot which promises to be immortalised by the fascinating pencil of Potter.

On Wood. 1 ft. 6 in. high. 1 ft. 8 in. wide.

No. 116.

A. VANDEVELDE.

A FARM YARD, WITH CATTLE.

From the Le Brun Cabinet.

On Canvas. 1 ft. 7 in. high. 1 ft. 11 in. wide.

N°110.

CUYP.

N°111.

CUYP.

N°115.

P. POTTER.

N°116.

VANDEVELDE.

N°119

LE NAIN.

N°120

REMBRANDT AND TENIERS.

N°121.

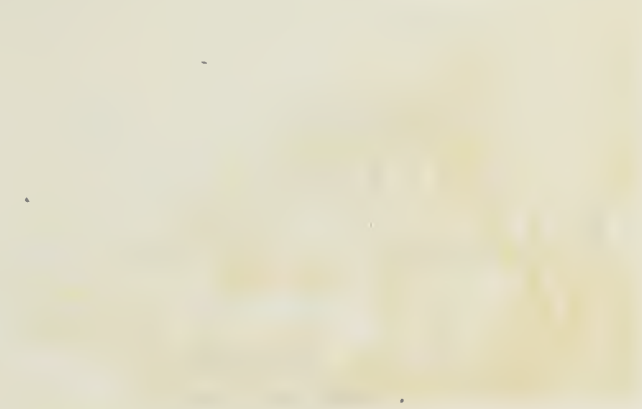
VANDERWERF.

N°122.

REMBRANDT.

N°123.

G. DOUW.



No. 119.

LE NAIN.

AN ITALIAN SCENE, WITH FIGURES.

On Canvas. 1 ft. 9½ in. high. 2 ft. 1 in. wide.

No. 120.

REMBRANDT AND TENIERS.

LANDSCAPE, WITH FISHERMEN.

The Figures in the foreground of this Picture are from the Pencil of Teniers, who afterwards selected it for his private Collection.

On Wood. 3 ft. 7 in. high. 5 ft. 2 in. wide.

No. 121.

CHEV. VANDERWERF.

HOLY FAMILY.

From the Agar Collection.

This Picture was painted for the Elector Palatine, who presented it to Cardinal Ottoboni.

On Canvas. 1 ft. 9½ in. high. 1 ft. 5½ in. wide.

No. 122.

REMBRANDT.

THE VIRGIN AND SAINT ELIZABETH.

This celebrated Picture, which, on the Continent, was considered as the chef d'oeuvre of the master, was formerly in the collection of the King of Sardinia, and was added to this Gallery in 1812.

The date shews it to have been executed when the Artist was only thirty-four years of age, and before he had adopted his latter style.

The subject is taken from the description given by Saint Luke, of Mary's visit to Elizabeth, previous to the birth of our Saviour.

At the moment of Mary's Salutation, Elizabeth spoke out with a loud voice,

"BLESSED ART THOU AMONG WOMEN."

On Wood. 1 ft. 9½ in. high. 1 ft. 7 in. wide. Engraved by Burnett.

No. 123.

GERRHARD DOUW.

INTERIOR OF A CHAMBER; A WOMAN SUCKLING A CHILD.

From the celebrated Cabinet of the Duc de Præslin.

Of all the Flemish Painters this artist holds the most conspicuous rank. He was not less distinguished for the sweetness of his pencil, than by the truth of his colouring; while he is allowed to have excelled all others in delicacy and finishing. His pictures have been equally the objects of admiration of his own countrymen, and with the connoisseurs in Italy; and they have always been sold at high prices. Many of the most celebrated collections boast the possession of even a moderate specimen, while this is esteemed among the finest of his works.

The Companion Picture is in his Majesty's Collection.

On Canvas. 1 ft. 7 in. high. 1 ft. 3 in. wide.

No. 117.

REMBRANDT.

PORTRAIT OF THE WIFE OF BERGHEM.

On Wood. 2 ft. 1 in. high. 2 ft. 4 in. wide.

No. 124.

REMBRANDT.

PORTRAIT OF BERGHEM.

This Picture, and the Companion, No. 117, appear to have been painted when Berghem was about thirty years old, and consequently, when Rembrandt was forty-eight. They were added to this Collection by the late Earl Grosvenor.

The real name of this artist was Van Haerlem; and it is said, that while pursuing his studies under Van Goyen, he was one day followed by his father to his master's house for the purpose of chastising him; and Van Goyen wishing to screen him from the effects of his father's rage, called out to his other scholars, "Berg-hem," which means "hide him," by which name he was afterwards known.

On Pannel. 2 ft. 8 in. high. 2 ft. 2 in. wide.

No. 118.

REMBRANDT.

A MAN WITH A HAWK.

On Canvas. 3 ft. 7 in. high. 3 ft. 1 in. wide.

No. 125.

REMBRANDT.

PORTRAIT OF A LADY.

On Canvas. 3 ft. 7 in. high. 3 ft. 1 in. wide.

N° 117.

REMBRANDT.

N° 124.

REMBRANDT.

N° 118

REMBRANDT.

N° 125

REMBRANDT.

N°126

GUERCINO.

N°128

ZUCCHERELLI.

N°127

SPAGNOLETTO

Dining Room.

No. 126.

GUERCINO.

A MADONNA.

On Canvas. 2 ft. 11 in. high. 2 ft. 4 in. wide.

1924 sale no 17
as Orazio Marinari
Mr. Rathbone. 11 gns

No. 128.

ZUCCHERELLI.

MACBETH, WITH THE WITCHES.

This is the original Picture; but an objection being taken to its shape by Woollet, his Print was engraved from a repetition, in the Collection of the late Mr. Purling.

On Wood. 2 ft. 7 in. high. 4 ft. 7 in. wide.

The smaller
picture at Stratford
on-A.

Sale 1 May 1925 (136)
125 gns Sampson

No. 127.

SPAGNOLETTO.

DIOGENES.

On Canvas. 3 ft. 10 in. high. 3 ft. 2 in. wide.

1924 sale no. 36
Mr. Rothschild 72 gns

No. 129.

VERNET.

A SEA PORT: VIEW IN THE MEDITERRANEAN.

ENRICHED WITH BUILDINGS, SHIPPING, AND FIGURES.

Painted for the late Marquess of Lansdowne, at the price of five hundred guineas, and allowed to have been one of the finest Pictures of this Master.

On Canvas. 5 ft. 3 in. high. 8 ft. 6 in. wide.

No. 130.

MIGNON.

A FLOWER PIECE.

On Canvas. 11 in. high. 9 in. wide.

N.° 229

VERNET.

N.° 230

MIGNON.

N° 131.

MENGS.

N° 132.

CLAUDE.

N° 133.

MORALES.

No. 131.

MENGS.

JOSEPH'S DREAM.

"But while he thought on these things, behold the Angel of the Lord appeared unto him in a dream, saying, Joseph, fear not to take unto thee Mary thy wife: for that which is conceived in her, is of the Holy Ghost.

St. Matthew, ch. i. v. 20.

This Picture was presented to the Duke of Dorset, by the late Earl Cowper.

On Wood. 3 ft. 6 in. high. 2 ft. 8 in. wide.

No. 132.

CLAUDE.

LANDSCAPE.

From the Agar Collection.

On Canvas. 2 ft. 4½ in. high. 3 ft. 2 in. wide.

No. 133.

MORALES.

SAINT VERONICA.

Although this Picture, from its strong resemblance to the Spanish School, has been given to Morales, the fact is not exactly ascertained; but its merits are such as entitle it the distinguished rank it has obtained.

On Canvas. 3 ft. 4 in. high. 2 ft. 5 in. wide.

No. 136.

RUBENS.

THE WISE MEN'S OFFERING.

From the Collection of the late Marquess of Lansdowne.

"And when they were come into the house, they saw the young child with Mary his mother, and fell down and worshipped him: and when they had opened their treasures, they presented unto him gifts, gold, frankincense, and myrrh." Saint Matthew, ch. ii. v. 11.

This Picture was painted for the altar-piece of the Chapel of White Nuns, at Lovain, and has been considered on the Continent, to be a chef d'œuvre of this great Master; with the singular reputation of having been entirely painted by himself in eleven days.

On Canvas. 10 ft. 9 in. high. 8 ft. 1 in. wide.

RUBENS.

N°134.

SALVATOR ROSA.

N°137.

SALVATOR ROSA.

N°135.

PARMIGIANO.

N°138.

SCHIDONE.

No. 134.

SALVATOR ROSA.

HIS OWN PORTRAIT.

This Artist has been equally celebrated as a Poet and a Painter. He is here exhibited as a poet, in the act of writing; and from the strong marks of individuality in the countenance, the Portrait has the appearance of having been a correct resemblance.

On Canvas. 4 ft. 5 in. high. 3 ft. 1 in. wide.

No. 137.

SALVATOR ROSA.

THE MARYS AT THE TOMB.

"In the end of the Sabbath, as it began to dawn, came Mary Magdalene, and the other Mary, to see the sepulchre."

"————The angel of the Lord descended from Heaven, and came and rolled back the stone from the door, and sat upon it."

"And the Angel said unto the women, Fear not ye, for I know that ye seek Jesus which was crucified."

"He is not here: for he is risen, as he said: Come, see the place where the Lord lay. St. Matthew, c. xxviii. v. 1, 2, 5, 6.

On Canvas. 4 ft. 4 in. high. 3 ft. 1½ in. wide.

No. 135.

PARMIGIANO.

THE VISION OF ST. JEROME.

A model for the celebrated large Picture, now in the Collection of George Watson Taylor, Esq.

On Wood. 1 ft. 5 in. high. 1 ft. 1 in. wide.

No. 138.

SCHIDONE.

MAGDALEN, WITH ANGELS.

On Canvas. 1 ft. 3½ in. high. 1 ft. 1½ in. wide.

No. 139.

HORIZONTE.

LANDSCAPE.

On Canvas. 4 ft. 4 in. high. 3 ft. wide.

No. 142.

VELASQUEZ.

PORTRAIT OF THE PRINCE OF ASTURIAS.

Son of Philip the IVth. attended by the Duc d'Olivarez and other Officers of State at the gate of the Palace.

On Canvas. 4 ft. 9 in. high. 3 ft. 2 in. wide.

No. 140.

ANDREA DEL SARTO.

HEAD OF ST. JOHN.

A Study for one of his large Pictures.

On Wood. 10 in. high. 8 in. wide.

No. 141.

TINTORETTO.

THE VIRGIN AND CHILD.

From the celebrated Collection of M. de Calonne.

On Canvas. 2 ft. 4½ in. high. 2 ft. wide.

No. 143.

ANDREA DEL SARTO.

A HEAD OF CHRIST.

A Study; Companion to No. 140.

On Wood. 10 in. high. 8 in. wide.

N° 139.

HORIZONTE.

N° 142.

VELASQUEZ.

N° 140.

A. DEL SARTO.

N° 141.

TINTORETTO.

N° 143.

A. DEL SARTO.

AN ALPHABETICAL LIST OF THE MASTERS,

WITH REFERENCES TO THEIR PERFORMANCES.

	Place of Nativity.	Date.	Death.
Albano, Francesco, Saloon, 81, 90.	Bologna,	1578	1640
Bartolomeo, Francesco, Drawing Room, 43.	Savignano, near Florence.	1469	1517
Bassano, Giacomo, Drawing Room, 53.	Bassano,	1510	1592
Bellini, Giovanni, Drawing Room, 32, 40.	Venice,	1422	1512
Berretini, P. da Cortona, Saloon, 82, 92.	Cortona,	1596	1669
Berghem, Nicholas, Saloon, 83.	Haerlem,	1624	1683
Both, John, Anti Dining Room, 105.	Utrecht,	1610	1650
Barroccio, Frederick, Drawing Room, 45, 57.	Urbino,	1528	1612
Brun, Charles Le, Drawing Room, 47.	Paris,	1619	1690
Canaletti, —— Anti Room, 8.	Venice,	1697	1768
Carracci, Lodovico, Drawing Room, 28. Gallery, 77.	Bologna,	1555	1619
Chamberlain, Mason, Anti Room, 1.	——	——	1787
Chalon, J. J. Anti Room, 15.	——	——	——
Claude, Drawing Room, 27, 29, 46. Gallery, 59, 62, 64, 67, 70, 72. Dining Room, 132.	Lorraine,	1600	1682
Correggio, —— Saloon, 80.	——	1494	1534
Cuyp, —— Anti Dining Room, 99, 100, 110, 111.	Dort,	1606	——
Domenichino, —— Drawing Room, 21, 22.	Bologna,	1581	1641
Douw, Gerrhard, Anti Drawing Room, 123.	Leyden,	1613	1674
Fytt, —— Anti Dining Room, 108, 113.	Antwerp,	1625	——
Gainsborough, Thomas Anti Room, 11, 16.	Sudbury,	1727	1788
Guido, Reni, Drawing Room, 37, 44, 48, 55. Gallery, 63.	Bologna,	1575	1642
Guercino, Dining Room, 126.	Cento,	1590	1666
Hogarth, William, Anti Room, 5.	London,	1698	1764
Hoppner, John, Anti Room, 6, 10, 17.	London,	1758	1810
Hobbema, Anti Dining Room, 109, 114.	Antwerp or Haerlem.	about 1611	——
Horizonte, —— Dining Room, 139.	Antwerp,	1656	1740
Koning, de, —— Saloon, 86.	Amsterdam,	1619	1689
Lely, Sir Peter, Anti Room, 3.	Soest, Westphalia,	1617	1680
Loutherbourgh, J. P. Anti Room, 7.	Strasburg,	1734	1812
Marratti, Carlo. Drawing Room, 19, 31.	Camorara near Ancona,	1625	1713
Murillo, —— Drawing Room, 52. Gallery, 69. Saloon, 85.	Pilos, near Seville,	1613	1685
Mignon, Ab. Dining Room, 130.	Franckfort,	1639	1679
Mengs, Antonio Raphael, Dining Room, 131.	Auszig in Bohemia,	1728	1779
Morales, —— Dining Room, 133.	Badajos,	1509	1586
Northcote, James, Anti Room, 13.	——	——	——

AN ALPHABETICAL LIST OF THE MASTERS, &c.

	Place of Nativity.	Date.	Death.
Poussin, Gaspar,	Rome,	1600	1663
Dining Room, 23, 42. Saloon, 98.			
Poussin, Nicolo,	Andel in Normandy	1594	1665
Drawing Room, 34, 36, 38. Gallery, 71.			
Pietro Perugino,	Perusia,	1446	1524
Drawing Room, 24.			
Parmigiano, ——	Parma,	1504	1556
Drawing Room, 30. Dining Room, 135.			
Polidoro, ——	of Caravaggio, in the Duchy of Milan.	1495	1543
Saloon, 89, 91.			
Potter, Paul,	Enkhuysen,	1625	1654
Anti Dining Room, 115.			
Reynolds, Sir Joshua,	Plympton, Devon.	1723	1792
Drawing Room, 25.			
Raphael, da Urbino,	——	1483	1520
Drawing Room, 41, 49, 50, 54, 56.			
Rubens, Sir Peter Paul,	Cologne,	1577	1640
Drawing Room, 51. Gallery, 60, 61, 65, 68, 73, 76. Saloon, 79. Anti Drawing Room, 101. 106. Dining Room, 136.			
Ridinger, John Elias,	Ulm, in Swabia,	1695	——
Saloon, 87.			
Rembrandt, ——	near Leyden,	1606	1668
Anti Dining Room, 102, 117, 118, 120, 122, 124, 125.			
Rosa, Salvator,	Naples,	1614	1673
Dining Room, 134, 137.			
Stubbs, George,	Liverpool,	1724	1806
Anti Room, 2, 9.			
Sarto, Andrea del,	Florence,	1488	1530
Drawing Room, 35. Gallery, 74. Saloon, 97. Dining Room, 140, 143.			
Snyders, Francis,	Antwerp,	1579	1657
Gallery, 58.			
Schidone, Bartolomeo,	Modena,	1560	1616
Dining Room, 138.			
Sacchi, Andrea,	Rome,	1594	1668
Gallery, 66.			
Spagnoletto,	Sativa, in Spain,	1589	1656
Dining Room, 127.			
Titian	Friuli, Ven. Terr.	1480	1576
Drawing Room, 26. Gallery, 75, 78.			
Trevisani, Francesco	Trieste,	1656	1746
In the Saloon, 94.			
Teniers, David,	Antwerp,	1610	1694
Saloon, 95. Anti Dining Room, 103, 107, 120.			
Tintoretto,	Venice,	1512	1594
Dining Room, 141.			
Vinci, Lionardo da,	Florence,	1445	1520
Drawing Room, 20.			
Vandevelde, A.	Amsterdam,	1639	1672
Anti Dining Room, 116.			
Velasquez, Don Diego,	Seville.	1594	1660
Drawing Room, 33. Dining Room, 142.			
Veronese, Paolo,	Verona,	1530	1588
Drawing Room, No. 39.			
Vandyck, Sir Anthony,	Antwerp,	1599	1641
Saloon, 96.			
Vangoyen, John,	Leyden,	1596	1656
Anti Dining Room, 112.			
Vanderwerf, Adrian,	Rotterdam,	1659	1727
Anti Dining Room, 121.			
Vernet, Joseph,	Avignon,	1712	1789
Dining Room, 129.			
West, Benjamin,	Springfield County of Chester, Pennsylvania,	1738	1820
Anti Room, 4, 14, 18.			
Wilson, Richard,	Wales,	1714	1782
Anti Room, 12.			
Wouwermans, Philip,	Haerlem,	1620	1668
Anti Dining Room, 104.			
Zuccherelli, Francis,	Florence,	1710	1788
Dining Room, 128.			

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Eaton Hall 1938

Zurbaran Sib. 1639 . Kingsmeadow Kingsley Hampshire 1945

Titian Duke of Urbino 1538

Hogarth - Fonthill Kirk

VanDyck - Himself 1954

Jones Gu Views in Rotterdam 1954 - Wm

Rubens Marchioness Brigid 1954

Cuyp Spotted Cows -

Le Nain Landscape with Musicians Cottage

Fortwilliam 1954

Cuyp - Cavaliers at an Inn

London 1954

Rubens Cornelius Galbraith Hall

Rome 1954

Benjamin Wilson